

# CHILD♥CARE♥INFORMATION♥CENTER NEWSLETTER

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## ACHIEVING AN AESTHETIC ENVIRONMENT

### CONTENTS

	page
Editorial. ....	1
Articles:	
Professional .....	3
Indoor Environment ....	4
Outdoor Environment ..	6
Literature .....	8
Music & Movement ...	10
Art .....	11
Sensory Awareness ....	12
Kitchen Fun .....	14
Books:	
Professional .....	18
Literature. ....	21
Self-Esteem .....	22
Potpourri .....	22
Play/Development. ....	23
Art .....	24
Music .....	22
U-W Courses .....	25
Audio Cassettes. ....	16
Videos. ....	17
More Resources .....	15
Calendar .....	26
Ordering Information ...	28

The focus of this newsletter is aesthetics. A rather abstract concept, aesthetics is often explained as art, music, dance and poetry. But aesthetics means "perception" in Greek; it actually includes everything around us and how we perceive it. In order to increase the aesthetic level in our children, we must attend to their environment and raise their level of alertness and sensitivity to their milieu. This then includes the physical/sensual environment as well as the spiritual and emotional environment. The whole person must be nourished. In the words of Thoreau, "It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look. To affect the quality of the day - that is the highest of arts."

*The children were waiting for a reading teacher who never arrived. Sitting on the rug, beginning to fidget, the class challenged this sub teacher when I picked up a book of poetry.*

*"Oh, not that! It's so boring!" cried the kindergartners.*

*"Boring? It's fun. It's great!" I insisted, in surprise. "Especially this book!" I patted Shel Silverstein's Where The Sidewalk Ends to emphasize my point.*

*"Oh, no, I've heard that one before and believe me it's boring!" pursued one convinced towhead, looking to the others for corroboration. Everyone groaned and fell back onto the rug. What had happened to this group of kindergartners that could so put them off poetry?*

*I recalled one of my favorite teachers, a student teacher actually, reading poetry as we lay on the rug resting. She looked beautiful as she read James Whitcomb Riley's "The Raggedy Man". We adored the part where she threw her head back and said, in a Southern accent that was intoxicating to our Midwestern ears, "an' we all ist laugh, when he drives out our little old wobble-ly calf". We were all allowed to join in for the last line, "Ain't he a' awful good Raggedy Man? Raggedy! Raggedy! Raggedy man!" We had our favorite poems and favorite lines we would anticipate. "When the frost is on the punkin and the fodder's in the shock...", "the Gobble-uns'll git you ef you don't watch out!", and "so I know not who came knocking, at all, at all, at all", were some of the lines that still hauntingly surface in my mind at appropriate times. How we loved our rest time, our teacher, and poetry.*

*I picked up the challenge as literally as picking up the proverbial glove cast at my feet.*

*"How many of you have heard "rap" songs?" Many hands went up. "Do you like that? Isn't it fun to bounce and move to?" General agreement. Some started to demonstrate.*

*"Can you hear the words all the time so you know what they are saying? It goes pretty fast, doesn't it. Well, if I read poetry fast - it's rap." The fidgeting stopped.*

*"Yes, it is. But I read it slowly so I can understand the words." They seemed unconvinced.*

*Not to be defeated, I said, "I'll bet that if I read one of these poems here you can't listen to it without laughing." Aha! The glove was at their feet now and they didn't hesitate to say, "Oh, yeah? It's boring, you can't make me laugh." Some even put their hands over their ears.*

*Oh my poor babes, I thought, who has done this to you? Flipping through the pages, I searched for a surefire ribtickler. Don't disappoint me, Mr. Silverstein, I thought as I embarked on, "Sarah Cynthia Sylvia Stout Would Not Take The Garbage Out..."*

*As my voice grew ominously hushed and shocked and awed and my eyes blinked wide in disbelief and sought out each child, especially those who had not yet begun to listen, each child became engaged in Sarah Cynthia Sylvia's outright negligence and the growing garbage problem. Hands clapped over their mouths and gasps were heard as...*

*"Prune pits, peach pits, orange peel,  
Gloppy glumps of cold oatmeal...  
The garbage reached across the state,  
From New York to the Golden Gate."*

*All eyes were riveted on me, all bodies at attention, all imaginations soaring, as, on the last line, I smugly pronounced Sarah's doom...*

*"And there, in the garbage she did hate,  
Poor Sarah met an awful fate,  
That I cannot right now relate..."*

*Our challenge had been forgotten. One poem. One teacher. Many imaginations. As surely as if that rug had been a Persian carpet flying us into a fantasy land, we had magically soared. How did it effect the class? They were still coming in for a landing and no longer wired to poke each other or whine as they went to free play activities. They continued to talk about the variety of garbage in the poem, and to build on the theme with their own suggestions, from the car and block area, where the group became garbage movers, to the fill-and-dump rice table, where things became piled high and Sarah was buried under it.*

*It was an impromptu activity. How fortunate to have had it at my fingertips, to have been familiar with the material and to know the irresistibility of rhythm, the magic of eye-contact, and the essence of "ham", which every successful child-tender has developed to distract and captivate the "sprouts" in their charge.*

*We must be "pied pipers"; calling these children to cultural experiences from the ever-increasing swampland of videos, video games and T.V. Stoke their imaginations. Let conversations grow inventive. Do not accept screen quips and "canned imagination" in your classroom, but rather reward the original.*

*Not only had I nourished them, I had nourished myself. In transporting us away from our everyday, I had given us all a welcome respite and defused a potentially negative situation.*

*... by Lita Kate Haddal, Child Care Specialist at CCIC, a teacher and child care provider. Her background includes directing Norwegian-language preschools in Norway.*

### ACTIVITIES:

7. **TIPS FOR PHOTOGRAPHING CHILDREN.** NAEYC with Francis Wardle and Janet Brown McCracken. *Texas Child Care Quarterly*, Fall 1987. Taking good photos of children is difficult and needs preparation, practice, and supplies. Some general recommendations, however, apply to both serious and casual photographing of children.
8. **IN THE NEWS.** Patsy Allen. *Day Care and Early Education*, Spring 1991. Newsletters are a great way of letting busy parents know about what goes on in your center. Full of practical tips on compiling a successful newsletter.

### INDOOR ENVIRONMENT



"Children are the true connoisseurs. What's precious to them has no price - only value."  
-Bel Kaufman

9. **ORGANIZING SPACE FOR CHILDREN.** Candice H. Bowers. *Texas Child Care Quarterly*, Spring 1990. "The physical organization of space where young children play has an unbelievable impact on learning and the behaviors of both children and caregivers." Ten guidelines, plus numerous references available at CCIC.
10. **CHILDCRAFT'S GUIDE TO EQUIPPING THE DEVELOPMENTALLY APPROPRIATE CENTER.** Jim Greenman. *Exchange*, November/December 1990. Criteria and principles of equipping a child care center. "The program fits each child, not the other way around." Also a grid of equipment categories and their age appropriate variations.
11. **CREATING GREAT SPACES FOR SCHOOL-AGED CHILDREN.** Supplement to *Scholastic Pre-K Today*. Before- and after-school child care requires different use of space and equipment than all-day programs. However, creating a flexible environment to accommodate several types of services is not that hard. Knowing the needs and traits of your school-agers and your role in their lives helps to decide the activities and equipment chosen for your center. Comprehensive lists of items for various activity areas.
12. **CHILD-CENTERED TEACHING: THROUGH CHILDREN'S EYES.** Kathryn Castle. *Childhood Education*, Summer 1989. "Good teaching is more a function of good listening rather than it is of good talking." A child-centered program is the product of hearing the child's voiced opinions, observing and teaching from that perspective. Suggestions for teaching and planning the room environment.
13. **RESEARCH IN REVIEW: SYMBOLIC PLAY IN PRESCHOOL AND PRIMARY SETTINGS.** Patricia Monighan and Judith L. Van Hoorn. *Young Children*, September 1991. Good teachers understand the necessity and value of play in the classroom but find themselves being pushed toward "real learning". "By becoming knowledgeable about the research on play, teachers can better meet the needs of the children they serve as well as justify play to parents, administrators, and other teachers."

23. **USING LEARNING CENTERS.** Karen DeBord. *School Age Connections*, Vol.4, Issue 2, 1992. The center ideas suggested here cater to a range of ages and interests, but are especially appropriate for after-school child care, when everyone is tired and unable to concentrate long on extended activities.
24. **ASTRONAUT TO ZOOLOGIST: CHANGING THE DRAMATIC PLAY AREA.** Scott Brouette. Midwest AEYC Conference workshop handout, May 1992. Rotating themes for the dramatic play area revitalizes children and staff, and leads to whole curricular immersion into the topic. This was the approach presented at the Midwest AEYC Conference workshop in May, presented by Scott Brouett, Head Teacher, Illinois State University Child Care Center, Bloomington, Illinois. With photos, drawings and samples, he led the group through ten different themes his center had used in their dramatic play area. The props remained largely the same and some furniture was stationary but took on different identities as the needs changed. The themes were inventive and infectious as the workshop participants began to suggest possibilities themselves for props or variations on a theme. We have received permission to reproduce Scott's drawings and the tips and notes recorded during the session.
25. **ACTIVITY PLAN: VISITING THE DENTIST.** *Scholastic Pre-K Today*, March 1992. A good example of how to change the dramatic play area to a theme for use in the whole curriculum; dental health, nutrition, community helpers and field trips, as well as preparation for what for many is a frightening experience.
26. **INDOOR HERB GARDENING...WHAT YOU WILL NEED TO START.** Alyce's Herbs. "There is something soothing about the smell of fresh rosemary or thyme. On warm summer nights when there is a breeze or when you brush against a plant it releases its fragrance without hesitation. When we are well past gardening season, you can still bring the aroma of fresh herbs into the house." Also included:

**FROM THE HERB GARDEN: THE LAST ROUNDUP.** Marcia Kiesel. *Food and Wine*. The best ways to use and store fresh herbs.

### OUTDOOR ENVIRONMENT



"When you get to the end of your rope, tie a knot and hang on. And swing!"  
-Leo Buscaglia.

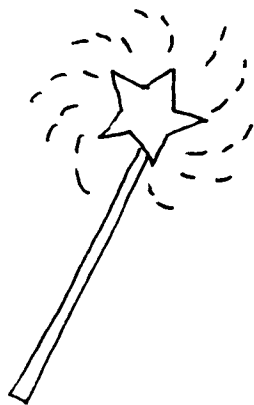
27. **LET'S GO OUTSIDE!** Sandra Waite-Stupiansky, Ph.D. *Scholastic Pre-K Today*, May/June 1992. Outdoor time is an inconspicuous time to observe children's behavior patterns. Children are less inhibited and the level of activity increases outdoors. Indoor skills and concepts can be learned outside as well. The article includes an example of objective recording of observations and a list of questions to ask when assessing your playground.
28. **INVITING CHILDREN INTO THE FUN: PROVIDING ENOUGH ACTIVITY CHOICES OUTDOORS.** Elizabeth Jones. *Exchange*, December 1989. Children need "loose parts" in their environment to allow them to manipulate and invent their surroundings. Outdoor time should not just be recess, but full of variety and complexity. The article follows one playground's progression from an environment devoid of loose parts to one rich in play spaces and possibilities for invention.

LITERATURE

"Some books are to be tasted, others to be swallowed, and some few to be chewed and digested."

-Francis Bacon

38. **REDISCOVERING THE POWER OF FAIRY TALES, *They Help Children Understand Their Lives.*** Mary Howarth. *Young Children*, November 1989. Dramatic play provides a safe way to release feelings that otherwise are inhibited, or to explore how one would, should, or could act in a given situation. Acting out fairy tales is one way for a child to take risks within a familiar framework that has a known outcome.
39. **YOUNG CHILDREN TEACH THEMSELVES TO READ AND WRITE.** Jerry Aldridge and Debra Rust. *Day Care and Early Education*, Winter 1987. The push to teach children to read and write early can actually rob children of the period when they can truly creatively use language. "Teachers who allow children to naturally acquire reading and writing provide a print-rich environment that encourages experimentation with language."
40. **A TEACHER'S GUIDE TO STORYTELLING.** Martha Hamilton and Mitch Weiss. *Instructor*, May 1991. "Unlock the storyteller in every child and bring literature to life in your classroom...When children bring books to life through storytelling, they gain a love of language that is theirs to keep. Some of the points covered are: helping children to choose and tell their stories, develop the characters, and perform with poise.
41. **RESEARCH IN REVIEW: SYMBOL MAKERS, SYMBOL WEAVERS: HOW CHILDREN LINK PLAY, PICTURES, AND PRINT.** Anne Haas Dyson. *Young Children*, January 1990. Rich with examples, this article shows that children's dramatic play, drawing, and language become symbols used to interpret and express their world, significant experiences and feelings, and imagined worlds, to each other. "In your classroom, what do you do to foster children's lives as artists, authors, and friends?"
42. **BEGINNINGS WORKSHOP: "THE VALUE OF FAIRY AND FOLK TALES".** *Exchange*, July 1992. A special section of *Exchange* containing training material.



**LIVING WITH THE THREE LITTLE PIGS: THE ENDURING VALUE OF FAIRY TALES.** Carol Stock Kranowitz. "Tales as a common reference point for sharing life experiences."

**LITTLE RED RIDING HOOD MEETS THE WOLF- AGAIN AND AGAIN AND AGAIN.** Bonnie Neugebauer. "The value of tales; messages taught by different versions."

**GETTING INTO THE ACT: ACTING OUT FOLK AND FAIRY TALES.** Carol Stock Kranowitz. "Specific suggestions for dramatizing tales and meeting diverse needs."

**S-T-R-E-T-C-H-I-N-G TALES THROUGHOUT THE CURRICULUM.** Shirley Raines. "Using good stories as the basis for a variety of learning experiences."

**TRYING ON THE GLASS SLIPPER: TRAINING TEACHERS TO USE FOLK TALES IN THE CLASSROOM.** Margie Carter. "Strategies for learning to value folk tales as a curriculum resource."

**MUSIC AND MOVEMENT**

"How silent the woods would be if only the best birds sang."

-Anonymous.



53. **IMPROVISED MUSICAL PLAY: WITH DELAYED AND NONDELAYED CHILDREN.** Andrew Gunsberg. *Childhood Education*, Summer 1991. Improvised Musical Play (IMP) is an excellent tool for facilitating peer-interaction in mainstreamed groups. With the participation of the teacher responding to and interpreting cues, play patterns are defined for the group. Developmentally delayed children are given a means of entry to play through imitation as well as a leadership role when establishing new patterns to the play.
54. **WORKING WITH "GIFTED" CHILDREN.** Karen Stephens. *First Teacher*, September/October 1991. Eight principles to apply in dealing with all children that nurture their individual talents. All children have gifts that are unique to them but because they often go unnurtured in early childhood, they are ultimately lost.
55. **WHAT IS INTELLIGENCE?** Sherry Burrell. *First Teacher*, September/October 1991. A review of psychologist Howard Gardner's theory of multiple intelligence. "Children are drawn to and excel in certain types of activities because they are strong in a particular type of intelligence." Brief descriptions of each intelligence type.
56. **MUSIC TIME? ALL THE TIME!** Laurie Nicholson Stamp. *Day Care and Early Education*, Summer 1992. How one teacher with limited ability to accompany songs incorporated music into her preschool program, creating a musical environment and using music as an instructional aid and transition-time tool, as well as appreciating it for its aesthetic value.
57. **THE VALUE AND PURPOSES OF HUMAN MOVEMENT.** Wayne Eastman. *Day Care and Early Education*, Summer 1992. "Recognizing the role that physical activity has in assisting young children attain desired objectives, early childhood educators should continually be investigating avenues for involving children in movement experiences. Caregivers should be aware that for the child, movement is one of the most utilized vehicles of nonverbal interaction and expression. All children enjoy physical activity. Playing makes a child happy."

**ACTIVITIES:**

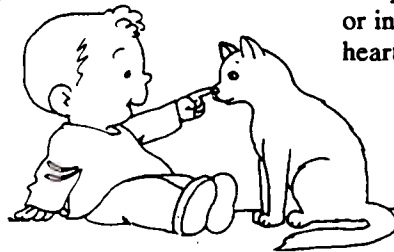
58. **MUSICAL COPY CATS.** Kristy M. Jay. *First Teacher*, July/August 1992. Eight imitation activities for incorporating singing into a variety of daily activities, enhancing listening skills and nurturing musical accuracy through echoing sounds, pitches, rhythms and other musical "textures", gradually increasing the children's confidence and leading to experimentation and heightened musical awareness.
59. **HELPFUL HINTS: AND THE LIVIN' IS EASY...** Gail P. Jones. *First Teacher*, July/August 1992. Ten suggestions-in-a-nutshell for music and movement fun. For twos and older.

67. **CAN YOUNG CHILDREN BE ART CRITICS?** Elizabeth Cole and Claire Schaefer. *Young Children*, January 1990. "Ben...5, observed David's *Oath of the Horatii*, a dramatic painting that preceded the French Revolution, and pronounced, 'This is a very sad painting.'" These perceptive responses, often overlooked by adults, represent the young child's natural sensitivity to the visual arts. The Toledo Museum of Art Early Childhood Program has designed a teaching approach that extends field trips into "guided discussions" with children about art, hopefully becoming a regular classroom activity. "It's important to consider questions thought provokers, not cues for right/wrong responses."
68. **"PUT YOUR NAME ON YOUR PAINTING, BUT...THE BLOCKS GO BACK ON THE SHELVES".** David Kushner. *Young Children*, November 1989. Are things made of expendable materials the only creative work a child may keep? How can block creations, puzzles, dramatic play props, etc., be preserved with the permanency a child desires and attributed the artistic value they deserve?

### **ACTIVITIES:**

69. **ART POSTCARDS- ANOTHER ASPECT OF YOUR AESTHETICS PROGRAM?** Aline D. Wolf. *Young Children*, January 1990. Children can achieve a hands-on knowledge of renowned artists by manipulating art postcards. A variety of activities can ensue, i.e., matching, pairing, grouping, or recognizing and learning about the artists.
70. **CREATIVE ART ACTIVITIES: EDIBLE ART DOUGH.** Mary Ann F. Kohl. *Day Care and Early Education*, Spring 1991. Excerpted from the author's book, MUDWORKS, six recipes for dough that can be sculpted and eaten, baked or not, with a variety of flavors and textures, from potatoes to peanut butter/granola.
71. **ACTIVITY PLAN: SOAP PAINTING.** *Scholastic Pre-K Today*, April 1992. "Ready-to-use-teaching idea. Twos can make, use, and clean up paint!" Also includes suggested books to complement the activity.
72. **EVERYONE CAN DRAW.** Mary Parks. *Instructor*, July/August 1992. A simple art lesson on the basic "Y-tree" with variations. Implementing the impressionist technique ("lots-of-dots") extends the project.
73. **ACTIVITY PLAN: STICKY COLLAGES.** *Scholastic Pre-K Today*, August/September 1992. "Ready-to-use-teaching idea." Cardboard, adhesive paper, and an assortment of "neat stuff" make for an easy no-mess collage and enjoyable tactile sensations.

### **SENSORY AWARENESS**



"Why do some memories live only on your tongue or in your nose? Why do others always stay in your heart?" (Winnie).

-Amy Tan, The Kitchen God's Wife.

74. **M-M-M-M-M...THE EMOTIONAL SENSE.** Karen Levine. *Parents*, June 1987. "Researchers are discovering why smells evoke such powerful emotions and images...you may not smell any comfort on an old stuffed animal or a piece of blanket, but the child to whom it is special clearly does'..."
75. **YOUR LOVING TOUCH.** Janice T. Gibson, Ed.D. *Parents*, March 1992. "The hugs, cuddles, and

**KITCHEN FUN**

"Life is a great big canvas, and you should throw all the paint on it you can."

-Danny Kaye.

83. **WHAT'S COOKING? AN INTEGRATED APPROACH.** Lisa Feeney. *Scholastic Pre-K Today*, March 1992. Cooking together activates all the senses and engages skills from a variety of curriculum areas, not to mention the elation of independent creativity the child feels. Preparation, recipe choices, and safety are some points considered.
84. **WE KNEAD MONDAYS!** Bonnie Blagojevic'. *Scholastic Pre-K Today*, March 1992. High-energy "re-entry" problems in her group on Monday after the weekend, prompted the author to change her preschool schedule to make Monday mornings an energy-channeling activity: bread-baking.

**ACTIVITIES:**

85. **MASTERING THE RECIPE REBUS.** *Texas Child Care*, Spring 1992. Children can read their own recipes by looking at the picture accompanying the directions in a rebus recipe. The procedure is clearly described and illustrated. Includes four rebus recipes.
86. **TOO MANY COOKS? NO WAY!** *Texas Child Care*, Spring 1992. More suggestions for cooking with children; particular attention is paid to space requirements and presentation of the activity and recipe rebus.
87. **GIFTS FROM THE KITCHEN.** Kathleen Koons. *First Teacher*, November/December 1991. Recipes for children to follow that, when packaged as suggested, please a number of senses, being aromatic and flavorful gift items.
88. **CONCOCTIONS: CREATIVE MIXTURES TO MAKE AND ENJOY.** Susan Pinkerton. *Day Care and Early Education*, Winter 1989. "A concoction is something you cook up on the spur of the moment with a bunch of ingredients and only an idea of what it will turn out to be. Kids are always concocting- in the kitchen, the sandbox, the mud, the bathtub. Concocting is their science- the way they explore and experiment and learn about the world around them." Recipes for cookie-, pretzel-, and playdough and colorful cooking paints.



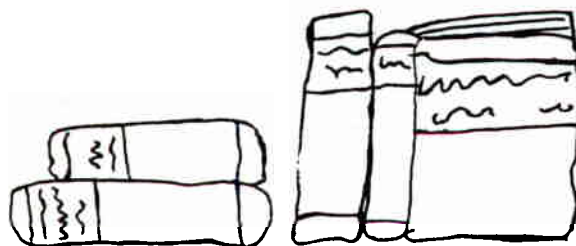
## NEW AUDIO CASSETTES

90. **ARTICHOKES AND BRUSSEL SPROUTS.** Fran Avni. Lemonstone Records. In a mellow voice that adults can enjoy for the hours a child will choose to listen to this cassette, Fran Avni sings irresistible lyrics to a variety of rhythmical and musical styles. 2 years +.
91. **SING A JEWISH SONG.** Jackie Weissman. A variety of English and Hebrew songs sung by Jewish children and their families at a live concert with Miss Jackie.
92. **FAIRY RING.** Mike Rowland. 44 min. Gentle piano and synthesized strings play relaxing music.
93. **FAVORITES FOR CHILDREN.** *Arthur Fiedler and The Boston Pops.* 39 min. All ages.
94. **MORE FAVORITES FOR CHILDREN.** *Arthur Fiedler and The Boston Pops.* 39 min. All ages.
95. **ALLIGATOR IN THE ELEVATOR.** *Snappy Songs for Children.* Rick Charette. 40 min. 4-9 years.
96. **THE ORCHESTRA.** Read by Peter Ustinov. Performed by The Toronto Philharmonic Orchestra. 36 min. All ages. An introduction to the orchestra, instruments and composing music.
97. **THE ONE AND ONLY ME.** Lisa Atkinson. 44 min. 3+ years. Folk-style singing-stories.
98. **LULLABIES GO JAZZ, *Sweet Sounds for Sweet Dreams.*** Crosse, Fischer, Smith, and Conte. 70 min. All ages.
99. **ARABIAN NIGHTS.** Told by Jim Weiss. 1 hr. 4+ years. Story classics.
100. **MUNSCH FAVORITE STORIES.** Bob Munsch. 40 min. 2 1/2+ years. 8 original outrageous stories.
101. **THE BOXCAR CHILDREN.** Gertrude Chandler Warner. Read by Phyllis Newman. 2 cassettes, 1 hour. 54 min. 5+ years. A children's classic about four orphaned brothers and sisters making a home for themselves in an abandoned red boxcar and overcoming obstacles as a team.
102. **PIPPY LONGSTOCKING.** Astrid Lindgren. Read by Ester Benson. 2 cassettes, 2 hrs. 6+ years. The story of fantastic Pippi, who lives without adults telling her what to do but has supernatural strength and an extra measure of spunk.



## NEW BOOKS

111. **PARENTS OF YOUNG CHILDREN. *A Parent Education Curriculum.*** Laura L. Wetzel. A leaders' manual for group discussions. Besides topics of play and age appropriate activities, less often addressed issues, i.e., helping children develop a sense of right and wrong, and sexuality, are included. Easy-to-follow format with cue questions and principles provided.
112. **HEALTHY YOUNG CHILDREN, A MANUAL FOR PROGRAMS.** NAEYC, 1991. A good book for in-service hours or general "tune-up" on the do's, don'ts and how-to's of providing a healthy, safe and nutritious child care environment. Example: "Be sure the water table is cleaned and sanitized...at least daily." Germs also spread through water and toys.
113. **TEACHING PRESCHOOLERS: IT LOOKS LIKE THIS...IN PICTURES.** Jeannette G. Stone. Actual early childhood programs have been photographed as teacher/child interact. NAEYC's *Accreditation Criteria and Procedures* and *Developmentally Appropriate Practice* are translated into action in this pictorial "how-to".
114. **CARING FOR INFANTS AND TODDLERS, VOL.1.** Diane Trister Dodge, Amy Laura Dombro, and Derry Gosselin Koralek. This is an individualized training program for child care staff presented in 13 modules, built on the 13 CDA (Childhood Development Associate) functional areas, that can be completed at the pace of the care giver and applied to their daily work simultaneously. A consistent sequence of steps within each module, however the module order can be exchanged. Volume 1 covers the first 6 modules: safe, healthy, learning environment, physical, cognitive, communication.
115. **CARING FOR INFANTS AND TODDLERS, VOL.2.** Diane Trister Dodge, Amy Laura Dombro, and Derry Gosselin Koralek. Volume 2 covers the final 7 of 13 modules: creativity, sense of self, socialization, guidance, families, program management, and professionalism.
116. **A TRAINER'S GUIDE TO CARING FOR INFANTS AND TODDLERS.** Diane Trister Dodge and Derry Gosselin Koralek. *A Supervised Self-Instructional Training Program.* The "helping hand" the trainer needs in implementing the Caring For Children course. Trainer Observation forms, assessment forms, 5-step process for each module.
117. **CARING FOR PRESCHOOL CHILDREN, VOL.1.** Diane Trister Dodge, Derry Gosselin Koralek, and Peter J. Pizzolongo. The first 6 of 13 modules. Consistent with CDA standards for caregiver competencies.
118. **CARING FOR PRESCHOOL CHILDREN, VOL.2.** Diane Trister Dodge, Derry Gosselin Koralek, and Peter J. Pizzolongo. The final 7 of 13 modules. Pre- and post-assessments, answer sheets, and glossary for each module.
119. **PRESCHOOL APPROPRIATE PRACTICES.** Janice J. Beaty. Another excellent textbook by this author, on creating self-directed learning environments and centers. How to choose and plan the themes as well as planning for individual needs are topics covered in a easy-to-read format; references and other resources, ideas and activities to try.



128. **CHILD CARE AND ILL CHILDREN AND HEALTHY CHILD CARE PRACTICES.** *NAEYC Resource Guide*, May 1991. Prepared by the NAEYC Information Service. Names and addresses of health organizations and experts in specific health problem areas. List of resources and publications available and accreditation criteria and procedures for health and safety in early childhood programs.
129. **DEVELOPING AND ADMINISTERING A CHILD CARE CENTER.** Dorothy June Sciarra. A rich resource for updated information for directors and would-be directors, from start-up and fiscal issues to "people management" and staff development.
130. **THE COMPUTER AS A PAINTBRUSH.** *Creative Uses for the Personal Computer in the Preschool Classroom.* Janice J. Beaty and W.Hugh Tucker. Textbook for using the computer as an activity center in the preschool classroom. Includes numerous examples, glossary of computer terms, and a chapter on choosing software.
131. **JOYS AND RISKS IN TEACHING YOUNG CHILDREN.** Elizabeth Jones, Editor. A collection of papers written by practicing teachers and parents from Pacific Oaks College and Children's School, addressing in varied styles, the daily experiences of preschool participants, adults and children, i.e., "Children's Words That Bother Adults" and "The Invisible Child: Challenge to Teachers' Attentiveness".
132. **A PLACE CALLED KINDERGARTEN.** Lilian Katz, James D Raths, and Rosalie D. Torres. *ERIC*. A report on a study of conflicting claims and views concerning kindergarten in a particular school district. Readiness, curriculum, and the functions of kindergarten were of particular concern. The issues are of universal relevance. Also, "how to read an *ERIC* computer search reprint".
133. **LATCHKEY CHILDREN IN THE LIBRARY AND COMMUNITY.** *Issues, Strategies, and Programs.* Frances Smardo Dowd. The child left in self-care is an issue every community needs to address. "Latchkey" refers to the house key these children wear on a string. In their need for adult companionship and entertainment, latchkey children often gravitate toward the library. Includes case studies and strategies from over thirty libraries.
134. **DISCIPLINE, COOPERATION AND COMPLIANCE.** Dr. Alice Sterling Honig, Donna S. Wittmer, and Jonathan C. Gibralter, M.A. *ERIC*. An annotated bibliography of research reports on discipline styles and their relative success and applied references. Also a section on the *ERIC* system.
135. **CARING FOR OUR CHILDREN: NATIONAL HEALTH AND SAFETY PERFORMANCE STANDARDS: GUIDELINES FOR OUT-OF-HOME CHILD CARE PROGRAMS.** A joint collaborative project of the American Public Health Association and the American Academy of Pediatrics, 1992.
136. **A CHILD'S PLACE: A YEAR IN THE LIFE OF A DAY CARE CENTER.** Ellen Ruppel Shell. "An in-depth look at day care as it really is; a confusing, wonderful, terrifying, messy social experiment." The personal and sometimes poignant story, written in a narrative style, of three very different families (single parent, professional couple, and multicultural) needing child care and one particular provider supplying it.

## SELF-ESTEEM

152. **OUCH. THAT HURTS! *A Handbook for People Who Hate Criticism.*** Jean Illsley Clarke. For group or individual study on how to protect yourself from destructive criticism, get rid of past hurts, and give negative messages without being critical.
153. **BEYOND SELF-ESTEEM: DEVELOPING A GENUINE SENSE OF HUMAN VALUE.** Nancy E. Curry and Carl N. Johnson. *NAEYC*. The authors explore the development of values and self-esteem from prenatal stage to primary grades (Part I). Part II covers how adults can promote self-esteem, guide children through self-evaluating stages and ultimately change the structure of classrooms.
154. **CHARACTER DEVELOPMENT: ENCOURAGING SELF-ESTEEM AND SELF-DISCIPLINE IN INFANTS, TODDLERS AND TWO-YEAR-OLDS.** Polly Greenberg. A reader-friendly textbook on what everyone talks about (but how does one achieve it?)- self-esteem, both the child's and the adult care giver's. Rich in resources and reference material to enhance background reading.

## POTPOURRI

156. **GOOD DAY, BAD DAY. *The Child's Experience of Child Care.*** Lynda Beardsley. Designed to examine the quality of child care from a child's point of view. Two fictional child care situations and groups of children experience a typical but hypothetical day. The author comments, interprets and refers to relevant research on the issues presented. Based on actual observations in child care programs.
157. **CONFESSIONS OF A HAPPILY ORGANIZED FAMILY.** Deniece Schofield. The mother of five humorously applies time management and organizational principles to household routines.
158. **RAISING YOUR SPIRITED CHILD. *A Guide for Parents whose Child is MORE Intense, Sensitive, Perceptive, Persistent, Energetic.*** Mary Sheedy Kurcinka. Identification of the spirited child and acknowledging and dealing with the challenge positively.
159. **THE SLEEP BOOK FOR TIRED PARENTS.** Rebecca Huntley. A whole book on sleep problems and methods of handling and avoiding the quite literal ups and down of getting children to sleep, day or night. Each of 7 chapters is accompanied by exercises to help put the reader's new knowledge into action.
160. **NEW TRADITIONS.** Susan Abel Lieberman. Ideas to nourish bonding in busy families.
161. **THE (NO LEFTOVERS!) CHILD CARE COOKBOOK. *Kid-tested Recipes and Menus for Centers and Home-Based Programs.*** Jac Lynn Dunkle and Marth Shore Edwards. Tips and reminders for coordinating complete meals in quantity, appetizingly. Quantity of ingredients listed for 6, 20, 50, or 100 persons.



## ART

171. **MAKING THINGS.** *The Handbook of Creative Discovery.* Activities for ages 4 through adult.
172. **ART AND CREATIVE DEVELOPMENT FOR YOUNG CHILDREN.** Robert Schirrmacher, Ph.D. An excellent non-threatening textbook for the student of children's art. Presents a wholistic theory of artistic development and how art fosters learning in various early childhood curricular areas. Special points: guidelines for working with exceptional and/or multicultural children, art safety, therapy, and a comprehensive list of "artistic junk".
173. **GOOD EARTH ART, ENVIRONMENTAL ART FOR KIDS.** Mary Ann F. Kohl and Cindy Gainer. A great art book with each activity defined 1-2-3 by materials, process, and variations. Easy-to-read format, well-catalogued according to age and need appropriateness. Section on where to find free materials.
174. **TAKE PART ART.** *Collaborative art projects, costumes, collages, murals, sculpture, environments, and more.* Bob Gregson. Even the non-joiner will have a hard time not participating in these irresistible, inventive projects that will not break the budget. Presented in an easy-to-read format.
175. **EXPERIENCE AND ART: TEACHING CHILDREN TO PAINT.** Nancy R. Smith. Fostering a developing understanding of painting in children ages 1 1/2-11 years is accomplished by introducing meaningful tasks for each phase of imagery, built on the previous phase. Text divided according to age and concept development.
176. **DRAWING WITH CHILDREN.** *A Creative Teaching and Learning Method That Works for Adults, Too. A Course in Enhancing Creative Capacity for Children and Adults.* Mona Brookes. An encouraging "how-to" for gaining confidence to draw by limiting the field initially and simplifying the task.
177. **CLAY IN THE CLASSROOM.** *Helping Children Develop Cognitive and Affective Skills for Learning.* Sara Smilansky, Judith Hagan, and Helen Lewis. The visual arts and the uses of clay have most often been valued for the emotional release they allow. The authors present an entirely different view of clay's potential: for increasing a wide range of intellectual skills, cognitive and affective alike.
178. **ANTI-COLORING BOOK.** Striker/Kimmel. Ages 5+. Creativity sparkers.

## MUSIC

179. **MUSIC IN MOTION.** Michael David Wojcio, Gerilee Gustason, and Esther Zawolkow. Carolyn Norris, illustrator. "22 songs in signing Exact English for children. Sign language, pictures and descriptions, plus melody."
180. **RISE UP SINGING.** Peter Blood-Paterson, editor. Words to 1200 favorite songs with guitar chords.

